

Everett

Everett emerged during my studies at ECAL/University of Art & Design Lausanne and resulted as my diploma work. Initially inspired by the work of the american photographer Daniel Everett, it quickly began to get more personal and resulted in my own take on the grotesque genre. The font's symmetrical structure is balanced with an organic drawing and a particular digital flavor. Strong typographic details add a high tension while keeping a reading comfort,

finding the right balance between a font that is graphic yet fluid. Low ascenders and descenders allow designers to set texts with tight line spacing, leading to economize space. The fonts are fully equipped with various stylistic sets, ligatures and case-sensitive forms among other features. The weights variation from Thin to Bold form a coherent and versatile family offering various design solutions from magazine to poster.

Everett Thin
Everett Light
Everett Regular
Everett Medium
Everett Bold

+

Everett Mono
Regular

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
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A Z
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Ⓣ 300pt
AV -50

WU

Ⓣ 160pt
AV -30

beijing

Ⓣ 37pt
≡ 37pt
AV -5

I believe that all worthwhile work comes from a point of ambivalence or struggle on the part of the artist. In regard to why I feel drawn to that type of space, there is something very appealing to me about blandness, order, and the aesthetics of efficiency. Part of me

TT 85pt
≡ 72pt
AV -15

Winterthur
Grindelwald
St. Gallen
Rapperswil
Interlaken
Appenzell
Frauenfeld
Schwytz

TT 26pt
≡ 27pt

Working across a range of mediums, Daniel Everett investigates the ways in which the built environment, and the larger human-made landscape, shape and structure our experience as individuals. His work often depicts

⌵ 32pt
≡ 33pt

ONE OF THE ADVANTAGES OF WORKING DIGITALLY IS THE ABILITY TO ENDLESSLY REVISIT AND REVISE WORK

⌵ 24pt
≡ 27pt

In my shows I generally have photography, sculpture, video, and installation elements all interacting. Despite the differences in medium, everything I do comes from the same place conceptually and it makes sense to me to bring them all into dialogue. When preparing an exhibition, I'm constructing a kind of constellation — using the individual pieces as building blocks to organize something new that functions singularly. In that situation I'm

⌵ 10pt
≡ 12pt

What are your actual thoughts and feelings concerning the non places, or anonymous spaces you photographed? I'm still figuring that out. I think once I do, I'll be done with it as a subject matter. I believe that all worthwhile work comes from a point of ambivalence or struggle on the part of the artist. In regard to why I feel drawn to that type of space, there is something very appealing to me about blandness, order, and the aesthetics of efficiency. Part of me wants to believe wholeheartedly in the promises and ideals of modernism, but I was born too late for that kind of thinking. It seems that you have travelled a lot, was it mostly for photographic purpose or just for the wish of discovering new lands? Yeah, I've been lucky enough to travel quite a bit as an assistant, and also on my own and with my wife. I don't know how much traveling actually teaches me about the places I visit, but it helps dislocate me from my own context and allows me to see things from a better perspective. When I travel I do always bring photo equipment, but don't always end up using it. Do you consider yourself as an American photographer? Do you think you would be doing a

similar type of work if you were living in Paris? No, I don't think of myself as an American photographer. In my work I'm trying to escape specificity, including the connotations of any particular location or culture. I would hope I'd be making the same work if I were from Paris, but then again I'm not really sure who I would be if I weren't me — maybe that feels like an American answer. You said you believe in utopia, which type of utopia and do you think it's still possible? Is Art a utopia? A part of me is drawn to the kind of all-or-nothing thinking that leads to manifestoes and compound-based communities, but I also know how those things always turn out. I think for the time being utopia is a personal thing, and maybe art can facilitate that, but as an institution art sometimes feels like just the opposite. Looking at your pictures it seems that this world is empty, can you tell us about individuality? I don't like photographing people — they are too greedy as subjects. They are too specific. In regard to individuality — it feels in conflict or at least inconvenient from an organizational standpoint, but essential from a human one. I think that's part of the struggle — wanting

TT 228pt
AV -40

Nord

TT 85pt
≡ 79pt
AV -25

@nl.n.pprll & @ligature.ch

TT 37pt
≡ 37pt

Organized by Jill Dawsey, Associate Curator at the Museum of Contemporary Art San Diego and former Chief Curator at the Utah Museum of Fine Arts, the fifth salt installation opens on March 30, 2012 and will remain on view through July 29, 2012 in the Marcia and John

⌈ 85pt
≡ 72pt

Gaiserwald
Gettnau
Geuensee
Goldach
Göschenen
Greppen
Grüsch
Gurtnellen

⌈ 24.5pt
≡ 27pt

Recently I've been re-reading a number of Siegfried Kracauer's essays from *The Mass Ornament* – particularly the ones dealing with photography. These were some of the first writings that really messed with me in art school. He has

⌵ 32pt
≡ 33pt

TAGS: ARTIST / EVERETT / FAILED UTOPIAS / JAPANESE CAPSULE / HOTELS / SIEG- FRIED KRACAUER / STREET

⌵ 24pt
≡ 27pt
AV -5

I'm actually in my office which doubles as my studio. It's a long, rectangular room with middle-gray walls and fluorescent lighting. In a kind of international style, it's completely unadorned and has one large, north-facing window. Right now it's nearly empty aside from a stack of TVs, karaoke machine, and a degaussing coil. These days my studio generally functions as a repository and staging area for the small portion of my work that has to exist phy-

⌵ 10pt
≡ 12pt

The Utah Museum of Fine Arts (UMFA) is pleased to present salt 5: Daniel Everett, the fifth project in the Museum's series of exhibitions introducing innovative art from around the world. salt aims to reflect the international impact of contemporary art today, forging local connections to the global, and bringing new and diverse artwork to the city that shares the program's name. Working across a range of mediums, Daniel Everett investigates the ways in which the built environment, and the larger human-made landscape, shape and structure our experience as individuals. His work often depicts a certain kind of anonymous architecture: security booths, surveillance towers, airports, and various passageways, like elevators and corridors with moving walkways. These are structures and places defined primarily by what lies beyond them; structures that serve to channel or control those who pass through or past them. Everett evinces an ambivalent attachment to such architecture, locating traces of modernist form in banal, standardized buildings like the security sheds pictured in his Monuments series. "I seek to monumentalize

a sense of longing," the artist has written, and we might read his security sheds, or any other of the minimal, boxy structures he images, as ghosts—monuments to modernist ideals that still haunt us. Organized by Jill Dawsey, Associate Curator at the Museum of Contemporary Art San Diego and former Chief Curator at the Utah Museum of Fine Arts, the fifth salt installation opens on March 30, 2012 and will remain on view through July 29, 2012 in the Marcia and John Price Museum Building at the University of Utah. The exhibition will be located in a newly designated salt gallery on the UMFA's second floor, adjacent to the Museum's permanent space for showcasing its modern and contemporary art collection. Daniel Everett is an assistant professor of visual arts at Brigham Young University. He received a BFA in photography from Brigham Young University in 2006 and a MFA in photography from the School of the Art Institute of Chicago in 2009. Everett has had solo exhibitions at the Museum of Contemporary Art Chicago and the NEXT Art Fair, Chicago, and his work has been included in group exhibitions at Spencer Brownstone Gallery, PPOW

⌈T 270pt
AV -30

Ask

⌈T 58pt
≡ 56pt
AV -20

Herburg Weiland
Tumblingerstraße
80337 München

⌈T 37pt
≡ 37pt
AV -5

A part of me is drawn to the kind of all-or-nothing thinking that leads to manifestoes and compound-based communities, but I equally know how those things always turn out. I think for the time being utopia is a personal thing, and maybe art can facilitate that, but as an institution art sometimes feels like just the oppo-

⌈T 85pt
≡ 72pt
AV +10

Montreux
Fribourg
Delémont
Echallens
Aubonne
Renens
Gruyères
Vallorbe

⌈T 26pt
≡ 27pt
AV -5

Where many photographers would cringe to create under the tyranny of fluorescent lights or overcast days, Everett embraces those conditions. “In general, I feel like lighting is too romantic or emotional or dramatic,

⌵ 32pt
≡ 33pt

UTAH-BASED ARTIST DANIEL EVERETT HAS A BFA IN PHOTOGRAPHY FROM BRIGHAM YOUNG AND A MASTER'S

⌵ 24pt
≡ 27pt

But it may have been what happened between his two degrees that had the biggest impact on Everett's career. "I'd done an internship as part of my undergraduate degree with Edward Burtynsky, and after I finished my undergrad, I've traveled with him for just over a year" Everett remembers. "If you know his work, Burtynsky photographs, like, man-made manipulations of the landscape: the largest open-pit copper mine, or the

⌵ 10pt
≡ 12pt

We were always traveling to some superlative location — the biggest, the widest, the greatest — and I got really interested in the in-between places that we passed through: the non-descript, transitory spaces like subway systems, airports, parking garages, and hotels. Spaces that are meant to be legible regardless of the language, and where the aesthetics are governed by function." There are other influences or parallels at work in Everett's work, of course — he cites Walead Beshty and Thomas Demand, while we see hints of Thomas Struth and Adrian Gaut — but like any true artist, Everett synthesizes those influences into something startlingly beautiful and unique. His photographs are often high-contrast, predominantly neutral, anonymous landscapes with pops of primary colors, where the exact location the image was taken is less important than the feeling it might evoke. Where many photographers would cringe to create under the tyranny of fluorescent lights or overcast days, Everett embraces those conditions. "In general, I feel like lighting is too romantic or emotional or dramatic, and I'm interested in minimizing that." In general, Everett's

work grapples with big themes, like the comfort and clarity of architecture vs. its inherent alienation and reduction. But the beauty of his work lies in the way it isn't alienating in the slightest. We first fell for his compositions when we worked on this project, and we knew we had to find out more. Read on for more of Everett's work, then visit his website for even more. Describe your most recent project and how it was made. I recently finished a body of work titled *New Existence* — and by finished, I mean I'm done thinking about it for a while, but I'm not sure it will ever really be done. It's a fairly open-ended project, incorporating elements of photography, video, sculpture, and installation all revolving around questions about the ideals and aesthetics of progress. As an artist I have a hard time working in series, so I generally don't. I try to give myself freedom to explore whatever comes to me, regardless of whether or not my brain can make logical sense of the choices my eyes are making. Once I've amassed enough work I stand back and attempt to find points of intersection between the individual pieces. I see my work

⌈T 265pt
AV -30

Sub

⌈T 104pt
≡ 83pt
AV -5

Montréal Québec

⌈T 37pt
≡ 37pt
AV 15

I don't like photographing people. For me, they are too greedy as subjects. They are too specific. In regard to individualities, it feels in conflict or at least inconvenient from an organizational standpoint, but essential from a human one. I think that

TT 85pt
≡ 72pt
AV -10

Zürich HB Oensingen Solothurn Grenchen Biel/Bienne Neuchâtel Yverdon Lausanne

TT 26pt
≡ 27pt

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TT 32pt
≡ 33pt

I AM CURRENTLY ENJOYING COSMICOMICS BY ITALO CALVINO, HOWEVER, AND PLAN ON GETTING AT LEAST

TT 24pt
≡ 27pt
AV 5

In the background of almost everything I make is an underlying interest in architecture and order imposed upon space, but up until now I've shied away from dealing with it directly. I think this is because my feelings toward the particular types of structures I photograph are complicated and somewhat ambivalent, and putting together a project feels like defining the relationship in a way that I haven't felt ready for. This project is

TT 10pt
≡ 12pt

Describe your next project and how you're currently making it. Right now I'm working on a project dealing with architecture, primarily through photography. In the background of almost everything I make is an underlying interest in architecture and order imposed upon space, but up until now I've shied away from dealing with it directly. I think this is because my feelings toward the particular types of structures I photograph are complicated and somewhat ambivalent, and putting together a project feels like defining the relationship in a way that I haven't felt ready for. This project comes out of years of stockpiling architectural images as I travel. In my pictures I'm not interested in the specific locations or functions of buildings, and often I will alter them quite drastically. What I'm after, rather, is an idea of order that an image can communicate — one that feels simultaneously inviting and unnerving. Tell us one thing that's been inspiring you lately and why. Every once in awhile I consciously stop looking at art. I get overwhelmed and feel like everything I see starts to crowd out my own vision. I'm in one of those breaks right now and

have been reading quite a bit more as a way of compensating. In particular, I've been reading a lot of Flannery O'Connor. I started with a collection of short stories and decided to make my way chronologically through her entire collected works. Because she died so young her body of work is quite concise — just two novels and 32 short stories. I'm amazed at her ability to articulate the nuances and complexity of belief. Her work manages to somehow be both reassuring and terrifying to me. Also, being able to see the entire span of an author's career and development has felt really informative. Other than that I've been rereading a few books on architectural theory by Le Corbusier. There is a lot of appeal to me in the severity and fervor of his vision even if it feels somewhat misguided in retrospect. Also, I admire anyone willing to quote themselves in their own books. Show us your studio and tell us what you like about it. I am a university professor and I have a studio connected to my office on campus. I also have a studio at home, but I find that I'm better at concentrating when there aren't arcade games nearby, so I make most of my work at school.

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AV -30

fact

Ⓣ 76pt
≡ 60pt
AV -20

BILDERBERG BERGBILDER

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≡ 37pt
AV 10

One of the advantages of working digitally is the ability to endlessly revisit and revise work without ever having to ultimately commit. Thus even after something has been nay exhibited in a particular form, I'm still open to letting it evolve and exist simultaneously in multi-

⌌ 85pt
≡ 72pt

Ascona Bellinzzone Capriasca Gravesano Lugano Maggia Novazzano Paradiso

⌌ 26pt
≡ 27pt

Yeah, I've been lucky enough to travel quite a bit as an assistant, and also on my own and with my wife. I don't know how much traveling actually teaches me about the places I visit, but it helps dislocate me from my

⌵ 32pt
≡ 33pt

A PART OF ME IS DRAWN TO THE KIND OF ALL-OR-NOTHING THINKING THAT LEADS TO MANIFESTOES AND CO-

⌵ 24pt
≡ 27pt
AV 10

Lately, I have been trying to devote my energy to a few larger scale projects. I have a tendency to move in a number of directions at once and I want to counteract that by consciously slowing down the way I work. For now, I'm working on more sculpturally-based pieces that incorporate elements of photography and a new series of videos. I also still think about quitting the Internet sometimes. Conversation with Daniel Everett,

⌵ 10pt
≡ 12pt

Utah-based artist Daniel Everett has a BFA in photography from Brigham Young and a master from the School of the Art Institute of Chicago. But it may have been what happened between his two degrees that had the biggest impact on Everett's career. "I'd done an internship as part of my undergraduate degree with Edward Burtynsky, and after I finished my undergrad, I traveled with him for just over a year," Everett remembers. "If you know his work, Burtynsky photographs, like, manmade manipulations of the landscape: the largest open-pit copper mine, or the largest oil field. We were always traveling to some superlative location — the biggest, the widest, the greatest — and I got really interested in the in-between places that we've passed through: the nondescript, transitory spaces like subway systems, airports, parking garages, and hotels. Spaces that are meant to be legible regardless of the language, and where the aesthetics are governed by function." There are other influences or parallels at work in Everett's work, of course — he cites Walead Beshty and Thomas Demand, while we see hints of Thomas Struth and Adrian Gaut — but

like any true artist, Everett synthesizes those influences into something startlingly beautiful and unique. His photographs are often high-contrast, predominantly neutral, anonymous landscapes with pops of primary colors, where the exact location the image was taken is less important than the feeling it might evoke. But where many photographers would cringe to create under the tyranny of fluorescent lights or overcast days, Everett embraces those conditions. "In general, I feel like lighting is too romantic or emotional or dramatic, and I'm interested in minimizing that." In general, Everett's work grapples with big themes, like the comfort and clarity of architecture vs. its inherent alienation and reduction. But the beauty of his work lies in the way it isn't alienating in the slightest. We first fell for his compositions when we worked on this project, and we knew we had to find out more. Read on for more of Everett's work, then visit his website for even more. Describe your most recent project and how it was made. I recently finished a body of work titled *New Existence* — and by finished, I mean I'm done thinking about it for a while,

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RAW

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L i b e r a t o r z⌵ 32pt
≡ 34pt

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⌈ 85pt
≡ 72pt

Lausanne
Montreux
Fribourg
Grenchen
Locarno
Zermatt
Soleure
Lucerne

⌈ 26pt
≡ 27pt

But it helps dislocate me
from my own context and
allows me to see things
from a better perspective.
When I travel I do always
bring photo equipment, but

⌵ 32pt
≡ 33pt

TRANSITORY SPACES LIKE SUBWAY SYSTEMS, AIRPORTS, PARKING GARAGES, AND HOTELS.

⌵ 24pt
≡ 27pt

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≡ 12pt

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can make logical sense of the choices my eyes are making. Once I’ve amassed enough work I stand back and attempt to find points of intersection between the individual pieces. I see my work functioning as a loose constellation of somewhat disparate parts building a complicated single tone. These configurations always drift and change over time. One iteration of this work was recently featured in the *Foam Magazine Talent Issue* and is currently on display at the *l’Atelier Néerlandais* in Paris and is about to open at the *East Gallery* in Dubai. Describe your next project and how you’re currently making it. Right now I’m working on a project dealing with architecture, primarily through photography. In the background of almost everything I make is an under-

Everett Bold
 TT 78pt
 ≡ 63pt

GRAPHIC
 Switzerland

Everett Medium
 TT 78pt
 ≡ 63pt

KÖNIGLICH
 U-Bahn U2

Everett Regular
 TT 78pt
 ≡ 63pt

ÉPHÉMÈRE
 Châtaignes

Everett Light
 TT 78pt
 ≡ 63pt

BELLEZZA
 Centro città

Everett Thin
 TT 78pt
 ≡ 63pt

HOAXINGS
 Worldwide

Everett Thin
T 22pt
≡ 25pt

Everett Light
T 22pt
≡ 25pt

Everett Regular
T 22pt
≡ 25pt

Everett Medium
T 22pt
≡ 25pt

Everett Bold
T 22pt
≡ 25pt

Daniel Everett, 32 years old, is an american artist & photographer native from Hudson, he now lives in Provo (USA). We first discovered his work in 2009 when we published some of his photographs in Bruit de Fond / Background Noise, and we collaborated again with him for the Bartholomew show in 2011. It seemed logical for us to finally publish a book with his own work. We're delighted to present you some key elements in order to fully understand his work and to introduce you to his personality throughout this conversation. What is your background (school, works)? I received a BFA in photography from Brigham Young University, and then an MFA from the School of The Art Institute of Chicago. I've spent time working as an art assistant, graphic designer, missionary, architectural photographer, and digital art archivist. I'm now a professor of new genres at BYU. Your work draws a thin line between sculpture and photography, you use the words image or sculpture to credit it; how do you link these two mediums? I make the distinction purposely slippery in my work. When using those labels on the Internet you are simply requesting a certain perception from your viewer, but in my physical work I'm also interested in a similar kind of slippage. I'm interested in how a photo-

Everett Thin
+ Stylistic set 4
+ Regular

+ Light

+ Medium

Everett Regular
+ Stylistic set 1

+ Medium

+ Mono Regular

+ Bold

Everett Bold
+ Stylistic set 1, 2, 7

+ Regular

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His work often depicts a certain kind of anonymous architecture: security booths, surveillance towers, airports, and various passageways, like elevators and corridors with moving walkways. These are **structures** and places defined primarily by what lies beyond them. Everett evinces an ambivalent attachment to such architecture, locating traces of modernist form in banal, standardized buildings like the security sheds pictured in his **Monuments** series. "I seek to monumentalize a sense of **longing**" the artist has written, and we might read his security sheds, or any other of the minimal, boxy structures he images, as ghosts—monuments to modernist ideals that still haunt us. Organized by Jill Dawsey, Associate Curator at the Museum of Contemporary Art San Diego and former Chief Curator at the Utah Museum of Fine Arts, the fifth salt installation opens on **March 30, 2012** and will remain on view through **July 29, 2012** in the Marcia & John Price Museum Building at the University of Utah. The exhibition will be located in a newly designated salt gallery on the UMFA's

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Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase	abcdefghijklmnopqrstuvwxyz
Figures	0123456789
Tabular figures & symbols	0123456789 . : - - /
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Ligatures	fi fl ff ft tt tf ffi ffl www
Accented uppercase	À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß
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Symbols	© ® ¢ ™ ✱
Currencies	¤ ¢ £ ¥ € \$
Mathematical signs	+ - ± ÷ × = ≠ < > ≤ ≥ ∇
All-caps mathematical signs	+ - ± ÷ × = ≠ < > ≤ ≥ ∇
Arrows	← ↑ → ↓ ↖ ↗ ↘ ↙
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	OFF	ON
Stylistic set 1	28/01/2017	28/01/2017
Stylistic set 2	hello@nolan-paparelli.ch	hello@nolan.paparelli.ch
Stylistic set 3	Parmigiano	Parmigiano
Stylistic set 4	Blackalicious	Blackalicious
Stylistic set 5	Maximum	Maximum
Stylistic set 6	CROOKS	CROOKS
Stylistic set 7	EXPLORE	EXPLORE
Stylistic set 8	Acapella*	Acapella*
Slashed zero	32 000¥	32 000¥
Ligatures	Bonfire Cornflakes Effect Software Matters Platform Affiliated Offload www.ecal.ch	Bonfire Cornflakes Effect Software Matters Platform Affiliated Offload www.ecal.ch
Case-sensitive forms	HES-SO (WORK) {PLAYGROUND} «GRAPHIC» ¿ESPRESSO? INFO@Q-G.CH 12+34-56=78	HES-SO (WORK) {PLAYGROUND} «GRAPHIC» ¿ESPRESSO? INFO@Q-G.CH 12+34-56=78
Contextual alternates	36x24-78 -> Fig. 2	36×24–78 → Fig. 2
Tabular figures & symbols	12:34 19/10/1993 10.01.1995	12:34 19/10/1993 10.01.1995

Uppercase	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
Lowercase	a b c d e f g h i j k l m n o p q r s t u v w x y z
Figures	0 1 2 3 4 5 6 7 8 9
Alternates	1 K X a g k x @ *
Ligatures	f i f l f f f t t t t f f f i f f l w w w w
Accented uppercase	À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß
Accented lowercase	á à â ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß
Punctuation	! " # \$ % & ' () * + , - . / : ; < = > ? [\] ^ _ ` { } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾
All-caps punctuation	! " # \$ % & ' () * + , - . / : ; < = > ? [\] ^ _ ` { } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾
Symbols	© ® ¢ ™ ✱
Currencies	¤ ¢ £ ¥ € \$
Mathematical signs	+ - ± ÷ × = ≠ < > ≤ ≥ ∇
All-caps mathematical signs	+ - ± ÷ × = ≠ < > ≤ ≥ ∇
Arrows	← ↑ → ↓ ↖ ↗ ↘ ↙
Endings	■ □ ● ○

	OFF	ON
Stylistic set 1	28/01/2017	28/01/2017
Stylistic set 2	hello@studio.ch	hello@studio.ch
Stylistic set 3	Parmigiano	Parmigiano
Stylistic set 4	Blackalicious	Blackalicious
Stylistic set 5	Maximum	Maximum
Stylistic set 6	CROOKS	CROOKS
Stylistic set 7	EXPLORE	EXPLORE
Stylistic set 8	Acapella*	Acapella*
Ligatures	Bonfire Cornflakes Effect Software Matters Platform Affiliated Offload www.ecal.ch	Bonfire Cornflakes Effect Software Matters Platform Affiliated Offload www.ecal.ch
Case-sensitive forms	HES-SO (WORK) {PLAYGROUND} «GRAPHIC» ¿ESPRESSO? INFO@Q-G.CH 12+34-56=78	HES-SO (WORK) {PLAYGROUND} «GRAPHIC» ¿ESPRESSO? INFO@Q-G.CH 12+34-56=78
Contextual alternates	36x24-78 -> Fig. 2	36x24-78 → Fig. 2

Supported
languages

Afrikaans, Basque, Breton, Catalan, Croatian (Latin), Czech, Danish, Dutch, English, Estonian, Faroese, Finnish, French, Gaelic, Gagauz (Latin), German, Hungarian, Icelandic, Indonesian, Irish, Italian, Javanese (Latin), Latvian, Lithuanian, Malay (Latin), Moldovan (Latin), Kashubian, Norwegian, Polish, Portuguese, Romanian (Latin), Sami (Southern, Northern, Inari, and Lule), Serbian (Latin), Silesian, Slovak, Slovenian, Sorbian, Spanish, Swahili, Swedish, Turkish and Walloon.

Features
included

Everett

8 stylistic sets
Case-sensitive forms
Contextual alternates
Ligatures
Slashed zero
Tabular figures & symbols

Everett Mono

8 stylistic sets
Case-sensitive forms
Contextual alternates
Ligatures

Font formats

Desktop fonts are provided as OTF font files. TTF font files are available on request. Web fonts are provided as EOT, SVG, TTF, WOFF and WOFF2 font files.

Pricing

Base license:

Everett

70 €/weight
300 €/family of 5 weights
[Save 50 €!](#)

Everett Mono

50 €

Licensing

A base desktop license allows you to use the fonts on max. 3 computers. A base web license allows you to serve the web fonts for max. 10,000 unique visitors per month. Desktop and web licensing are separated but cost the same price.

Multi-licensing

For multi-licensing options, please contact directly hello@nolan-paparelli.ch for a quote.

Payments	Payments can be made per bank transfer or per PayPal on the basis of a detailed invoice. Payments with credit cards can be made (without warranty) only through PayPal, depending on your country and other parameters. Additional charges may apply.
Files delivery	Please state your purchase with your full name, billing address and VAT number in order to process your order. Digital files will be delivered manually per email after the invoice's amount is notified on my account or that I receive a proof of payment. Due to that manual process, orders might take maximum 3 working days to be finalized. Thank you for your understanding.
Trials	Free trials are available on request. The trial font files contain a reduced character set and has no OpenType features. Trial fonts are intended for testing and presentation purposes only. In order to use the font in commercial projects, you need to purchase a license. Further information available in the Free Trial & Font Software EULAs.

Texts sources	<ul style="list-style-type: none">— Daniel Everett interview in Etudes Studio blog, 03.2012— Daniel Everett, Photographer in Sight Unseen, 21.01.15— Salt 5: Daniel Everett, art & education website, 2012— A collection of person, by Gilda Davidian 11.04.11
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